

The old Latin proverb which preaches that "there is no disputing on matters of taste" suggests another quite as wellfounded, if clumsier-one voicing the idea that, in things theatrical, "there is no understanding matters of preference." Save in a single instance, this fact never has been better exemplified than it was last week. The single instance is afforded by the Augustin Daly musical comedies. most of which have drawn larger audiences when presented here by mediocre organizations for a second time than when song primarily by the original Broadway companies. The receipts credited to "The Gelsha" and "A Runaway Girl," at the Columbia, however, were not more remarkable than was the business done by The Belle of New York," at the National. The Kerker-Morton absurdity had been in Washington twice before, and, though Dan Daty was among its interpreters on both occasions and Edna May on the earlier, it had not brought gatherings that properly might be termed satisfactory. Only when Mr. Daly and William Norris and Phyllis Rankin had been taken from the cast—'The Belle of New York' without Dan Daly smacks of nothing so much as of a raw oyster without sait—did the piece make money locally. The reason may be in the London success of the offering, or there may be cause for consideration in the circumstance that the profit-less engagements of "The Belle," "The Gelsha," and "A Runaway Girl" all were played at a certain uptown house, but, to whatever condition the verity is laid, it remains notable that only when the ren-dering was weak and the vehicle nacient did George Lederer's property appeal to the analority of the amusement lovers of

this city.

Several minor points of interest were observed during the course of last week. First among them was the truth that a drama which the popularity of E. H. Sothern could not foist into favor has but small chance of anything less undestrable than failure when given with a newer star. Second was the fact that, as claimed frequently in these columns, "ev-ery attraction shown at a high-class theed, and the result was empty benches. The Strakosch Company cut its prices at formances of "Amorita" and "The Mik were fairly attended. Thomas E. i did not do his name! her thomas E. i Thomas E. Shea did not do his usual business at the Academy-and when Thomas E. Shea cannot draw at a resort of that sort, the resort is in a bad way. The Grand began the period with Lydia Yeamans-Titus as neadliner of its vaudeville bill and ended with Mabel Maitland in the capacity men-tioned. The entertainment was not poor, but, while it brought good houses, the assemblages were not up to the standard. Sam Scribner's "Gay Morning Glories" Kernan's Lyceum. There were recitals and concerts ad infinitum-almost ad pau-

Persons who read the daily newspapers will not need to be told anew that on Mon-day afternoon last Magistrate Mott de-cided that he was not warranted in let-ting drop the charges preferred against the producers of "Sappho," Accordingly, defendants in a hearing that has become famous were held in \$500 bail apiece for the action of the Court of Special Sessions. There is every probability that these defendants will try each of the several judicial channers still open to them, and that the verdict of Magistrate Mott, though perwill be sustained, will not mark the end of the case. Clyde Fitch's play is worth nearly \$10,000 a week to its owners, and such an income is not usually sur-rendered lightly. If Olga Nethersole and the others are finally acquitted, they will have paid with trouble for a great deal of valuable advertising. If they are not acquitted, the adaptation of "Sappho" will iffed, the adaptation of Sappao will ave been rendered a thing of the past. When it is said that the hearing of Miss Nethersole has become famous, the word is employed with appreciation of its full significance. The suit has occasioned the widest comment. Both in this country and in England the prominent journals are devoting considerable editorial space to the expression of opinions. The writer has in his possession no less than a hundred col-umns of such matter. With few excep-tions the scribes merely have chosen "Sappho" as a text for their observations on the general condition of the stage. In the main these observations are entirely perti-nent and just. The American theatre too long has been degraded by the presence of offerings the only merit of which is their nastiness. When it can be proved—as the "Mirror" recently proved—that a sin-gle manager—Charles Frohman—has been esponsible for seventeen obscene dramas and farces, the time for action may be said arrived. It is regrettable, how-at the first blow is not struck at that manager or at some other venturer whose specialty is flippant filth, instead of at a prominent artist and her transcription

Whatever the New York "Sappho" may the "Sappho" given here was not immoral-certainly not more immoral than was "Camille" or "Zaza," or a dozen to witness the performances of Nat Good-similar pieces that have drawn select audi. ences in Washington. Undoubtedly, the work was stupid and conventional and tire-some. Undoubtedly, it was but David Be-ians should give more for the privilege of lasto's translation of the Simon and Berton play in a revised form. Undoubtedly, it contained no suggestion and no episode that had not been surpassed in vulgarity. Panny Le Grand's attempts at winning the

version presented in this country without arousing the slightest protest.

It is evident that the majority of the critics who are condenning Mr. Fitch's adaptation never witnessed its performance. The people who have naturally are divided according to their familiarity with the theatre. Many of the folk who testified before Magistrate Mott showed ignorance of the traditions and necessities of the stage that would have taken the ciement of surprise from a complaint against a deal that is laughable in the idea that, a bit premature, hasmuch as three of the ment of surprise from a command against "Othelio" or "Bon Carlos." And there is a deal that is laughable in the idea that, because of the justified or unjustified patitioning of these individuals, the police of one city have forbidden the sale of Al-

court censor certainly may be accused of undine zeal. In either case, the termination of "Sappho's" run should result in interference in the engagements of "Coralio & Co., Dressmakers." "Pana's Wife." "My Daughter-in-Law," and "Naughty Anthony," all of which still attract lovers of the previous in New York. of the prurient in New York.

The "Evening Sun," of Gotham-town is in a fair way to get Itself distiked among members of "the profession" by reason of an editorial, headed "Intelligence Not Necessary for Success on the Stage." which recently appeared in its columns The article already has occasioned quite an outburst. In part, is follows:

As for the lack of brains not being a bar in streems on the stage. It is not memory to 20 outside the trade itself, in the interesting fournal of M. Ferderic Johres, who was for many years one of the leading members of the fleater Features.

We say without fear of contradiction that the ery attraction shown at a high-class theatre is not a high-class attraction." Both were evidenced by the run of "A Colonial Girl" at the Columbin. Howard Gould and the Furniss-Richardson work have been doing well in unimportant towns, where \$1 has been the greatest sum demanded for seats, and they might have sustained their record had their manager been content with that schedule here. According to custom, the \$1.50 rate prevailed and the result was smooth benches. written by another. But the fact remains that the graceful individual in question is as incapable, in the was unspirity of bases, of understanding what he is saying, as he is of writing the play. Take away the manager with ideas of his own, and the cold-blooded determination to have them extraed out to the letter, and your actor would be as helpless as a manionette after semelacity that cut the string by which its arms and legs are worked. The fact remains that in the stage we have the oult tude, profession, of calling in which it is possible to reach fame and fortune without the aid of the grey matter which distinguishes the man who walks from the monkey that awings by its tall.

Lillian Burkhart, William Parners, and

Lillian Burkhart, William Farnom, one or two others have written to The Times asking that this paper take up the cudgel in behalf of the actor. But The Times finds itself unable to do so con-That intelligence scientiously. That intelligence is de-sirable on the stage it firmly believesthat intelligence is necessary certainly is not proved by the success of nine-tenths of the men and women who are admired and respected by theatregoers.

the stars whose names now adorn the billboards of this country owe their sta-tion to any ability of their own. It really s interesting to study the things that have led up to the attainment of the station in question for dozens of the most popular of American "artists." One learns immediately that John Drew never has been much better than the proxy of Charles Wyndham; that Henry Miller, though exceptionally efficient, did not make money until he became the proxy of Martin Harvey; that James K. Hackett was sustained up to a short space ago by Daniel Frohman, and that E. H. Sothern owes all that he is to the same man. With a possible exception, the four have had their plays selected, their roles conceived, their companies coached, their advertising done, their routes booked, and themselves lifted from obscurity by individuals or by assistants of the viduals under whose direction they toured. What intelligence is required for

by friends or enemies, the executive abil-ity and the power of the Frohmans are responsible for the existence of more fa-vorite stars than is any other one factor in the amusement world.

Apparently the crusade against managerial extertion begun in this paper already has borne some fruit, for, as is stated in a foregoing item, last week an organization filling a stock engagement here reduced its prices to the figure quoted when it was appearing in neigh boring cities. This action is very good in its limitations. However, localites who object to paying excessive sums for ad-mittance to the theatres still must deal with the individual whose company comes to a better house than those in which it has been booked and who immediately elevates his schedule to that of the resort in question. And the project for charging \$2 apiece for orchestra seats from which seeing an actor than is given elsewhere.

The war which P. B. Chase, of the Grand, is waging against ticket speculators waxes warm. A tew weeks since Manager Chase stood in his lobby and

outdone in sex of the year's farces. But Clyde Fitch treated his subject seriously and continuously and with a lesson in view. The trouble is significant as an indication of the slass appropriated liberally from the version presented to this country without according to the library without considered that up to this season a specular country without considered that up to this season a specular control of the library without without control of the library without with a lesson in view.

a bit premature, inaumuch as three of the men named continue—if an idiom is per-missible—to "do business at the old atands." But the editor who penned the phonse Innuie's story and the librarian of another has destroyed his copies of "Sappho." "Camifle," "Manon Lessalt," and various like classics. Such acts are those of extremists and bigots.

The decision of Magistrate Mott seems warranted if it was given because Oiga Netherzole's production was of a long list of offensive and degrading plays. If, however, it was solely an expression of controlling the press as being "very sory."

Instant, But the editor who penned the class of the old stands," But the editor who penned the class of the casy in question evidently miscalculated who penned the cut not agly. A werihier team has not the effect of his acreed. Instead of bringing the reviewers of the country to their knees, the aforesaid boast provoked a protest. This storm has been felt as far away as London, where the initiator, Edward J. Connelly, who to describe the controlling the press as being "very sory."

Manil" "speaks of the method adopted for controlling the press as being "very sory." however it was solely an expression of controlling the press as being "very sorry."

The imitation dramatic weekly must choose

the immornities of stage people attracted some attention not long ago, intends re-turning to theatrical life herself. The circumstance does rather recall Aesop's fable of the fox and the geese.

"A man who goes to the theatre a hundred times a year," says the "Atchison Globe," "and the man who goes only once can't agree as to the relative merits of a attraction, and there is no use trying. By an equally logical reflection, it may be concluded that the lawyer who goes to books a hundred times a year and the lawyer who goes once can't agree regarding case, "and there is no use trying." What is more, no one over thinks it necessary to suggest the trial.

A Dr. Thomas Garnet has proclaimed his intention of founding a play on the life of Tom Moore. Lord Byron and Oliver Goldsmith already have been used in the mak-ing of plots. All of which is suggestive. As the "Atlanta Constitution" observes, "A hundred years hence our literary executor may see announced 'The distinguished tra-gedian, Mr. Blank Blank, in the celebrated romantic drama of "Edwin Markham; or, The Man With the Hoe," to be followed by the delightfully humorous skit, entitled "Charles Dudley Warner." Also next Wednesday, the thrilling tragedy of "Mark Twain," with "James Whitcomb Riley" at the matinee!"

Hard though it may be to realize the act, the best part of Washington's thentrical season has gone. Proverbially, entertainment catering here is profitable only from Thanksgiving until Easter, and the coming of Lent invariably marks the beginning of the end. Save for Maude Adams, Viola Allen, Nat C. Goodwin, Julia Arthur, Madame Modjeska, and Frank Daniels, every prominent star on the road already has paid his or her research to already has paid his or her respects to this city. The "Mirror" generally starts running its "Closings" column early in April. In so far as the Capital is concerned, the lapse of seven weeks will bring a termination of the amusement year 1899-1900.

# FRIENDS OF LAST WEEK.

When Ed Bice has had his benefits and Cheever Goodwin, too,
When Shakespeare's known familiarly as "Bill,"
When Shakespeare's known familiarly as "Bill,"
When Sappho holds an office in the W. C. T. U.,
Will the satisfied reformers kindly turn to
vandwilleWill the satisfied reformers try to furnish some-

We have had the ser's comic with the silk clad, hair-pin legs,
And we're sorry that we fear she'll never suit
We have seen all sorts of figures worked wit

pulleys, pins, and pegs,
And still the operator tempts to shoot—
We've decided that ventraloguism merits ancies With cablages and garden truck to boot.

We have seen the gentle jester use a cone with iron bumls.

And have watched his brutal brother wield a We have heard just scores of maident shuffling lies more the sands.

jigs upon the sands.

And all the gargling singers that the burlenque Burlesque still has queens to fill a throutand poker hands, With quite a few left over for the thrones that need them most.

We have seen the fancy evolist and the tricks that he rides through. We have wondered if the wheels went to his

head, We have listened to the "coon" songs and the ballad verses, too, "Till we're filled with rhymes for "true" and "love" and "dead"— We've caught the rhymes for "honey" and for "haby" and for "Lou," And are sure of recollecting what "thus to her he said."

We have learned the plots of sketches and their characters we know— Rowing couples, augry lovers, and eternal Eng-lish fops—

lish fopaWe have come to smile at sweethearts whose
affections are laid low.
But no longer laugh when dummles are assaulted by the "copy".—
Laughs were proper "till we found that, with the
people of the "show."
The most dignified policeman simply bears the
name of "props."

We have niet the Irish joker with the aggravated with the slight regard for grammar and his partner's high silk hat;
We have heard the dress-sait punster, and we can't exactly choose
Twixt the darkey and the Dutchman, who yodels loud and flat—

Either's better that the parodists and meianchaly Jews, Who can only talk of arson or of Carson when

Of the trickest and his great climaxle feat,
Of the trickest and his great climaxle feat,
Of handy-legged acrobats and pigeon toed soubrettes.
Of the comic instrumentalist and the things
he deems so sweetteve larget to be responsive when they play
Haff on counts.
Hidden in twin wings of chicken or a pound
of samage meat.

to when the trusts are besten and the actors when their say,
When Ibeen is the power that most can thrill,
When Armand holds an office in some Y. M. C. A.,
Will the natisfied reformers kindly take up van-

Will the satisfied reformers turn the ancient folk And introduce a few things in the line of

Of course, as the Irishman of "The Phoenix" used to say when the hero of that an-cient melodrama had the villain by the throat, the above verses are largely "be th' way av a choke," but, nevertheless, they point what is coming to be a salient truth. The average specialty performance is so wholly without novelty that a succession of such entertainments wearies dreadfully. Resultantly, a touch of something apart love of the young Southerner were not so brazen as were Zaza's endeavors to persuade Bernard Dutrene to go to "supper" with her. Both women were fierce in their insistence that the men for whom they cared remain by them. The third act of "Sappho" was

of these two comedians had ability of a nature to distinguish him from the majority of self-styled "sidewalk conversations as and my salary enlarged. I borrowed money and my salary enlarged. I borrowed money and part by part, secured control of the selection of material. But the manner in which the due got away from the angle cient methods of their craft—from folded hewspapers and mintaken assents and bad parodles—rendered their work amusing, not only to the women who heard them, but to men accustomed to all the features associated with variety houses. The act was not widely it variance with others of its kind. I was merely different enough to check the movement in the direction of the craft hat is notable in vandeville the alters and what is realized the popular-priced them they are discussed to direct the craft hat is notable in vandeville the alters and was increased as my position was bettered and my salary enlarged. I borrowed money and my salary enlarged. I borrowed mone to salitate. I be ready and my salary enlarged. I borrowed mone of a loft may be part, secured control of the troupe. Though Henry Testa is the only member of the aggregation who remains with me, that company practically is the one I have today. So, with time and industry, I intend to get into the best house of the one I have today. So, with time and industry, I intend to get into the best house make myself recognized. But I am not trying to force matters. When I have become worthler of all the features associated with variety houses. The act was not widely it variance with others of its feat. And when I treatizes I shall be ready. Meanwhile I am gaining money and other valuable things in the popular-priced theatres."

They divaried, careft control of the troupe. Though the recognized and my salary enlarged control of the testing and my salary enlarged control of the testing and the recognized on the page of the page on the pile in a fool."

Who now!" queried the Sergeant-al-arms.

Then all charges on the piles as fool.

"And to thisk tha every time the orchestra strikes up The Wearing of the Green" and the stage

In these columns it has often been said that no effort continues to be pleasing after the person accomplishing the labor has grown red in the face. Hard breathing and perspiration invariably turn approval to sympathy and then to disgust. Frequently, for this very reason, athletes are nerve-racking from the minute of their entrance. Webb and Haseen, who came to Kerman's with Sam Scribner's "Gay Morning Glories," held the attention of the spectators for half an hour without doing anything to cause even a momen-tary loss of interest. The two went through reversi really marvelous feats. through neveral really marvelous feats but with such case and grace that the sufficulty of the task almost was forgotten in the fashion of its fulfillment. The Greeks of old could not have been more supple and strong than were these youtle. whose muscular development was notable

Brousen in 'The Belle of New York,' not only imitates constantly and consistently-he has made the mistake of selecting for his model a comedian who is altogether in-initiable. In details of voice, gesture, and business, Mr. Connelly's portrayal of the president of the Young Men's Rescue League and Anti-Cigarette Society is copy of the original, and yet the copyint fails to appear half as ludicrous and laugh-able as was his predectance. He was en-joyed—it is true—in places where the lines carried themselves, but such of the speeches as depend on their speaker for effect gained nothing from him. When "Doc" Sulfkins explains to the gentleman from Cohoes the advantage of backing an opera troupe, the rural visitor returns: "The pleasure would kill me." When a giri in Smylet's candy store touches the cash register. Bronson asks: "Can you play 'Home, Sweet Home,' on that thing?" On these and various simpler sentences Mr. Italy won applause. Mr. Connelly does not render them noticeable. His dancing is amound his imitation of Mr. Daly is not improved by the interpolation of sundry lokes from comic weeklies and of Harry Conor's "Don't You Know" song. Briefly, It cannot be said that the newcomer is a success in the part of Ichabod Bronson. Mr. Connelly as a clever man, who has done some clever acting, but, evidently, musical comedy is not his forte. from Coboes the advantage of backing an quescal comedy is not his forte.

### CHATS WITH THE PLAYERS.

During the past few weeks, George Ledrer, manager of the New York Casino, and, incidentally, of various musical comedy companies, has been assisted by Edua May in enacting a dramatic version of Owen Meredith's "The Portrait." Over a offined contract between them, Mr. Lederer first claimed that the painted miniature of Miss May's reputation rightfully belonged to him. And thus, by gradual degrees and the aid of the newspapers, both worked up to the familiar lines; "And in your throat," I grouned, "Jon Re!"
He answered—"Let us see."

Intent upon placing himself in a post-tion to criticise the performance, a Times man visited Miss May on Wednesday at ing off before company," and the result the National. He found her anything but he egotistical, pedantic woman she has een pictured since her return from London-rather a quiet girl with an evident disposition to be quite fair in her stateent of the difficulties that have determined her upon going back to England, The National has a green room, and in this

"There is not much to say on the sub-old the comedienne responded, "but I Rise am glad of an opportunity to say what there is. One of the Washington papers treated noe a bit discourteously on Tues-day, condemned before hearing me. If day; condemned before hearing me. If only for that reason I am not averse to giving my version of the present trouble. "Of course you know that Mr. Lederer has claimed that he instructed me in every detail of my delineation of Violet Gray-when to step forward and when to bow my head and when to giance down-ward. The journals have taken up the quarrel with strange eagerness, contrasting my impersonation with the work I did 'when she was in the chorus.' As a matter of fact, I never was in any chorus. When I went on the stage Oscar Hammerstein engaged me for a trifling role in his production of 'Santa Maria,' Next I played one of the sisters in "A Contente Woman." Foth were done in a single rea son and neither brought me extended commendation, for opportunities were few. I drifted into Gotham and Mason Mitchell, the rough rider, introduced me to Mr. Lederer, who was preparing to present The Belle of New York. I was told to sing and tried the Baby air from The Lady Slavey. Mr. Lederer said I could have the part of Fifi and I learned the lines. But a French dialect did not set well on my paiste and I asked for some-thing else. The director replied that I might get ready to understudy the character of Violet Gray. He said that he was about to secure a prominent actress for the role. I rehearsed it frequently, receiving only such aid as was extended to the others, and finally was informed that I was to originate the part. Not un-til after the premiere did Mr. Lederer come around to remark 'I told you so' and o claim that he always had had me in his mind's eye for the bit. The affair has been very unpleasant and I shall be glad when it is over.'

"You leave 'The Belle' soon?"
"My contract expires on April "My contract expires on April 14. On April 18 I return to London, where I shall appear under the management of Messrs. Davis, McLellan and Kerker. Mr. McLellan who is Hugh Morion—and Mr. Kerker, you know, were responsible for 'The Belle.' The new piece to be done abroad is nothing better or worse than 'An American Beauty,' in which Lillian Russell starred for some time. It has been practically re-written and should be a great success. I am to have the title role. Miss Russell has been very good in giving me her ideas on the part, and I am hoping to do well in it. Again let me thank you for refusing to speak of this matter until you had seen ne. Au revoir."

No word about London triumphs or noble

admirerers or big type. Nothing against anyone. This was all,

hen be laughed.

The Times man waited expectantly,
"Well," continued the actor, "I don't
know that the narrative will prove unisual, except in that it must detail the that I never have worked for any body save myself. My people are not the-atrical and the germs got into my own system at amateur performances. In my early youth I would go to the play and, returning home, would lock layself in the room and read aloud from Shakespeare and Sheridan and Goldsmith. Finally I formed an organization from the young people of my acquaintance and we made a tour of the suburbs of Boston. Strangea terr of the substrates of boston. Stranges don't drink to excess, so—why did no ly enough the trip was profitable. The proprietor of a repertoire combination saw and exagged me. I labored hard and within a few months bought an interest in the venture. Gradually that interest average man can converse intelligently on trouble of filling it. NANCY SYKES.

Great Ruby."

Great Ruby."

Of course, you know all about the "Sappho" doings, and there is nothing else sufficiently newsy to deserve space or the Miss Grey continues to do artistic work in the venture. Sample of filling it. NANCY SYKES. wrote passes for those who could not purchase chairs except from these gentry; bringing the contributor into favor than high greater merit. This fact was except the aid of the Chief of Police was invoked, and now the director is emplified last week at the Grand in the within a few months bought an interest

Says Mabel Mailland: "Being rather new to Washington, I am not sure yet whether Washingtonians recognize that a man who claims this city for his home is destined to be among the best-loved of contemporary poets. Since I began reciting-amateurly and professionally-I have studied dislect verse rather thor-oughly. I have found none, whether by Brei Harte or by Will Carleton, that breathes the scent of the soil and the instincts of a race more than does that of Paul Laurence Dunbar. And as I was bred by a negro manniy' on a plantation in Tennessee I ought to know whereof i "While playing here in 'The Prisoner of

While playing here in 'The Prisoner 6: Zenda' three seasom ago I enjoyed the greatest treat of my life.' remarked Howard Gould on 'Thursday evening as he wiped the last vestige of grease paint from his smooth-showen face and began donning his street attre. 'You may know that, in this profession, I commenced at the very bottom of the ladder—an call boy at the Design Manager. They Americ Clark at the Boston Museum. Then Annie Clark was the leading woman of the Museum Stock Company and the localites loved hor as they reverenced the memory of Abraham Lincoln and admired Bacon. We fellows cared a vast deal for her, too, for her success never had made any difference in her and she always had a kind word Well, when the 'Zenda' troupe reached Washington Miss Clark was as-sisting Miss Nethersole, who constituted our chief opposition. She came over on one night, when she was out of the bill. and applauded our performance heartily. I never have been so pleased at anything as I was at winning the approbation of her whom I had been taught to believe was the most capable of American 'I recall my days at the Museum as

a fired oid man recalls the years spent at school. My experience after I left that theatre was not calculated to breed fond recollections. Still there are laughable incidents that come to mind occazionally, and that which strikes me now seems worth relating. It was while I was portraying Lacrtes to the Hamlet of Joseph Haworth, and we were appearing in an opera house that had been a hig rink. When the grave digger came to Ophelia's supposed resting place he found a draught that woul' have done credit to Kansas. His short, Danish tunic was cast over his head, but he held the cloth with his legs and continued the scene. The air kept. and continued the scene. The air kept pouring through that open trap, however, and when Mrs. Eberle, our Queen mother, dropped her tissue paper roses into the yawning chasm the 'props' did not fall, but rose to the flies in a sort of floral gey ser. The effect was ludicrous in the ex-treme and, Mrs. Eberle, bliss'ully uncon-scious, repeating the business and the upheaval, the audience roared. As a matter of fact. I think the cast joined in the mer-

Mr. Gould is a player of great promise and a most pleasant, affable gentleman

"Stand still Bonner! We're going to be

interviewed!"
The Times' gossip-gatherer had dropped In behind the curtain at the Grand for the purpose of seeing C. L. Edwards, the exhibitor of the trained horse that was so generally admired last week, and had been taken to a corner of the house, where was a series of movements that effectually check-mated Mr. Edwards' attempts to dis-play his fine points. A few words quieted the animal, however, and then the vis-

the animal however, and then the vis-itors stood to one side and praised him.

"Isn't he a fine fellow," observed his master, "considering that he has been traveling over the country for over six years. Spine as right can be; legs and cars small, eyes large and forehead

"How many years-" began the re-"Nine," Interrupted Mr. Edwards, en-"Nine," interrupted Mr. Edwards, enthusiastically, "I began work on him when
he was two and a half. You see, I have
a farm in Wayne county, New York, and
I am very fond of my steeds. A jealous
neighbor heard of my boasting what I had
done with them, and remarked that I
couldn't 'drive a goat.' I made up my
mind that I would convince him. I took Bonner in hand and, within five months, hitched him up without bridle or reine and had him go where ever I pleased, Bonner can do just a hundred different tricks now. And he's not my only pride. Another horse, called Dynamo, is being exhibited by my wife, Lillian Burbank, in summer

"Isn't there some shrewdness on your part in the act;"

"Oh, I don't deny that," replied Mr. Edwards, "Of course, no person could ex-pect the beast really to count heads and to add and so on. He has been trained to note small motions from me, and to identify each with a stipulated feat. For example, after I had isught him to draw a straight line on a slate, I gave him to un-derstand that the figure one must be made only when that slate was held vertically. The figures four and seven followed, and then Buner learned to do curves. A touch or a position of my body suggests to him what he must accomplish. But a brute hardly could be caused to remember had he no brain, and I think that Bonner's performance is ample proof that the power of

thought is not confined to humanity."

The Times man stroked the silken mane of the horse and rubbed the long nose. Then he thanked Mr. Edwards for his information and turned to go. "Wait a mo-ment," quoth that gentleman. And then to the animal: "Bonner, aren't you glad to have met Mr.

Bonner nodded "And you hope he'll come sgain?"
The nod was repeated, "Say good-by." Bonner stretched his graceful neck and

aid his head affectionately on the shoulder of the guest. His eyes did not turn from Mr. Edwards until the trainer raised his hand. Then Bonner resumed his and the reporter resumed his way. THE LOUNGERS' LEAGUE.

"It's all very amusing," quoth the Pres-

The Loungers' League collectively seemed neither surprised at the originality of the observation nor curious concerning "The atory of my life?" Thomas E. Shea its meaning. The Treasurer continued to escated after the visiting rejorter. And engage in the landable occupation of whittling wooden knobs off a French gilt chair, and the First Member was lost in the difficult task of turning nine matches into ten. Only the Vice President smiled a bit as he asked: "Why did she 'shake' you?"

"Why did she hey?" returned the Pres-"About what in creation are you

"Well," explained the other official, "when a fellow turns up the corner of his retire to pre mouth and remarks 'It's all very amusing' next season. his friends are safe in betting pour is to pin-cushions that he has tried to reform or been refused by a woman. I know you or been refused by a woman. I know you lan, Minnie Seligman, John T. Sullivan, don't drink to excess, so-why did she and Charlotte Deane will revive "The

"I don't know-a chap behind me who Ling Foo,

"They always do get something misel,"
the President went on. "The day before
yesterday I was riding home 'n an electricar. Two dear girls near me were discussing 'Quo Vadis.' Queer title,' observed
the younger. 'Not at all,' corrected her
companion. 'It's the name of the hero of
the book!"
"What heroence is blice." conted the

"Where ignorance is bliss," quoted the Secretary, "Humph!" exclaimed the Sergeant-at-

"You've heard of the individual who kept away from the Lambs' Gambol because he didn't care for exhibitions of trained ani-"Rumph!" observed the Sergeaut-at-

Arms, tautologically.
"The Robyns—" began the Vice Presi-But the Secretary interrupted with the

The Robyns, who are to be seen next week at the Grand, used to have a sketch called 'Straight Tip Jim.' Some benignant old person, innocent of racing and racing idioms, enquired if Mr. Robyns hadn't intended the announcement to read, "Gas Tip Jim.' Evidently, the suggester thought

"It was a newspaper reporter," chimed in the Second Member, "who had the idea

that Mrs. Carter was the wife of Nick Carter, of dime novel fame."
"And a railway conductor who Ibought that Edmund D. Lyons, a member of the cast to be brought here in 'Quo Vadis' was the husband of The Lady of Lyons."

"That is rather far-feiched," commented the Treasurer, beginning the task of site-ing the gold off the much-improved chair."

Harry St. Clair, who has been on the road with John Grieves "Merry Revelers," is spending a few weeks in this city. He will join the company again on March 26, ing the gold off the much-improved chair.

in question.

"With these folk who discuss theatricals but do not comprehend them." the President remarked, "nothing can be far-fetched. You'd hardly believe this tale had I not Joe Haworth's word on its truth. You must remember that years ago Joe was presenting a piece—For Her," or a like dram.—in which the hero was shot during the had set. Wall, the player de-"Yes," returned Joe, maryeling the seed of the way and the way and the seed of the way and the way and

"'Yes," returned Joe, marveling.
"'Yes,' repeated the rustic. 'You seemed the same as ever. Didn't limp nor carry your arm in a sling. That scamp in "For Her" must have been a darned bad shot!" How does that strike you?" "Well," observed the First Member,

quietly, "I'm willing to put my faith in the verity of all these anecdotes. But the Loungers' League contains managers and journalists and other bright men. I can't understand why no point can be proved by reference to examples more complex than are those afforded by stars who are about to come to town." "Managers and newspaper scribblers,"

used the Vice President.
'Managers and journalists.'
'Managers and journalists.'
'Yes,' replied the First Member. "Manaers and journalists-what of it? "Nothing," said the Vice President, 'only did it ever occur to you that that might have a little to do with the trend of the conversation?

## GOSSIP OF THE RIALTO.

NEW YOUK, March 16 .- Among the several interesting things theatrical provided for the delectation of the Gothamites this week none has proved so worthy of attention as is a forty-minute play presented after "Nongaty Anthony" at the Herana Square. The piece is David Belasco's dramatization of John Luther Long's Morton between them, should have no ifficulty in using up all the States in the Union. looking craftsman cannot write original himself upon a trunk, surrendering the nearby sofa to his hostess. Then he saked for information.

There is not much to say on the subold girl. His sire was Andrew Jackson Black Hawk. Hasn't he an intelligent face? And look at his feet. Bonner never has And look at his feet. Bonner never has been shod in his life!"

American envel officer also fan American naval officer who marries a Japanese girl and then sails away. A child is born and the wife waits for the coming of the husband she werships. When he returns it is with a spouse chosen in his own country. The Japanese girl commits suicide. Blanche Bates adds a triumph to her list of triumphs through her impersonation of the unhappy mother. while Frank Worthing is seen as the naval officer. Or Monday night they are giving silk stockings as souvenirs of the run of "Anthony." The obscenity has drawn comparatively large audiences here. But it will be forgotten when Mr. Belasco's one-act bit is remembered.

On Tuesday last, James K. Hackett produced "The Pride of Jennico" at the Criterian without much effect. The romance describes how its hero. Basil Jennico, goes to Hungary for the purpose of taking charge of his estates, and with the understanding that he shall not wed beneath him. A princess, who loves him, changes places with her maid, and-well, as the vaudeville cemedians may, "use your own judgment." The play is singularly like "Ernestine," an offering in which Lester "Ernestine," an offering in which Leste Wallack and Mrs. John Hoey frequently appeared twenty-five years ago. Mr. Hack ett is a gesceful, though not a remarkable Basil, and Bertha Galland is the pri Tim Murphy, who has not bee since the days of "A Texas Steer," at the Fourteenth Street on Mor Opie Read and Frank S. Pixley's "The Car pethagger." Inasmuch as the work airendy has been do e in Washington, I need not tell of its plot and incidents. "The Carpethagger ored quite a hit, and will draw good houses while it remains. Mr. Murphy is excellent in the name part, while the supporting cast is fair. The Castle Square Opera Company gave its seven-hundredth performance in New

York the oher evening at the American. "Falka" wan the composition rendered, and it stiracted a great gathering. D. Eloise Morgan, Reginald Roberts, Moulin, William Pruett, Louis Casavant Gertrude Quinlan, and Mande Lambert were in the interpreting organization. The Casino has been closed this week,

pending the premiere of "A Casino Girl" on next Tuesday or Wednesday. The new musical comedy will be brought out by Virginia Earle, Sam Bernard, Mabei Gilman, Irene Bentley, Louis Wesley, and others. Nat C. Goodwin and Maxime El-lloit terminate their engagement at the Knickerbocker tonight, and will be followed by Sir Henry Irving and Ellen Terry who preceded them. Anna Held, too, ends the run of "Papa's Wife" on the last of this month. Stuart Robson, who failed lamentably in "The Gadfiy" not long ago on Broadway, will come to the Fifth Ave-nue when Madame Modjeska has left. He will present August Thomas' "Oliver Gold smith." At Daly's shortly "The Ambas sador" is to give way to a piece entitled "An Interrupted Honeymoon," which will remain until late in April. The company then will indulge in a brief tour, at the conclusion of which Mary Mannering will retire to prepare for her debut as a star "The Carpetbagger" will be retained until next Saturday at the Four-teenth Street, when and where Rose Cogh-

### BRIEFLY TOLD.

Madame Modjeska may go into vaude-Lafavette, the mimle, is imitating Ching

"Quo Vadis" had an eight weeks' run

Minnie Methot may star in "The Prin-Andrew Mack's new play will be called "The Rebel."

James Young's tour in "Lord Byron" is to come to an end on Saturday.

Flo Irwin will quit vaudeville and re-ume her sturring early next season.

Adele Ritchie, of the "Three Little Lambs" company, has sued her manager, Edwin Knowles, for breach of contract. Burr McIntosh is to assume the title role in 'Pudd'n'head Wilson,' leit without an interpreter by the death of Frank Mayo.

John Oliver Hobbes is said to be writing another comedy for Daniel Frahman, wh recently produced her "The Ambaseader. Sol Smith Russell probably will return to the stage next season, when he will be seen in a piece by Michael Morton, author of "A Rich Man's Son,"

But the Secretary interrupted with the admonition: "Don't say that you were asked whether they were the poople meant in the song. When the Robins Nest Hall Theatre. Soldiers Home.

The other heavily billed act is that of Patrice, a sturdy welter-weight come-dienne of uncertain age and unromantic fleshiness."-- "New York Telegraph."

Recently the audiences at Keith's Theatended the announcement to read, "Gas tre, in Boston, have been so large that an Tip Jim." Evidently, the suggester thought adjoining house was routed, and now the that the story had been written around a same bill is shown atmuitaneously on both

Madge Lessing, whose form is her fortime, has been engaged for the part of the Quakeress in "The Rounders." What a pixy that the regular garb of Quakeresses isn't tights!

Harry St. Clair, who has been on the

By the terms of the will left by the late John Steeper Clarke, the Walnut Street Theatre, in Philadelphia, becomes the prop-erty of his sons, Creston and Wilfred, both

money as joint stars in "A Temperance Town," are being sued for divorce. Which, considering the aforesaid partier-ship, seems like "carrying a good thing too far," Despite the loss of several bushels of

diamends and other space-getting exploits, Josephine Hall is out of the cast of "The Girl From Maxim's," and Merri Osborne, who was seen here as the maid in "The Turtle," has replaced her. "Alberta Gallatin is being billed in a potent medicine advertisement as the handsomest woman on the American stage, but the medicine itself is said to

be quite reliable,"—Leander Richardson in the "New York Telegraph." Mr. Pipp, concerning whose education all admirers of Charles Dana Gibson pretend to know something, is to share dramatic honors with Mr. Dooley. Harry B. Smith will incorporate the pictorial gentleman in a play to be written for Daniel Frohman,

An amsteur minstrel company has Just been organized in Washington. The troups will be known as the "Columbian Trouba-dours," and those prominent in founding it are Neil Bryant, Finley Hayes, J. W. Mc

Cann, John Handiboe, and H. J. Redfield. Martha Morton has developed the Augustus Thomas habit and has named the new Herbert Kelcey and Effle Shannon comedy "Indiana," Mr. Thomas and Miss

for the right to dramatize "Quo Vadis," Since Mr. Barrett's "The Sign of the Cross" was almost precisely like the novel in question, it is difficult to understand why the author-actor puts himself to this new

The Girl From Maxim's" is to play a return engagement in Washington. It would be difficult to say why this arrangement has been consummated. The didn't make money last time it was and it certainly didn't make a good im-

It is reported that the firm of Broadburst Brothers has been dissolved, and that hereafter George Broadhurst, author of "What Happened to Jones," "Why Smith Left Home," and "The Wrong Mr. Wright," will be in the employ of Charles "Why Smith Frohman.

E. F. Droop & Sons have published three compositions of Paschal J. Plant and Alica C. Moran-bailads, entitled "He Could Not Sing 'Abide With Me," "Zaza," and "To Meet is Sadder Than to Part." AN are creditable, that first-mentioned really being a gem of its kind.

John Webster, husband of Nellie Me. Henry, and a manager of note, recently disappeared and was believed to have committed suicide. Of late however, many persons claim to have seen Mr. Webster in Washington, and a systematic search for the missing man soon will be begun

A Western paper says: "Somebody put dynamite under the stage while an 'Uncle Tom's Cabin' Company was playing in a Colorado town, and Topsy, Eliza, and two bloodhounds were helited simultaneously into the flies. Here is a pointer for the persons who are always talking about 'ele-vating the stage.'

The famous old Fifth Avenue Theatre, in New York, has fallen the way of Digby Bell and Robert Hilliard. It has not ex-actly gone into vaudeville, but vaudeville is about to go into it. F. F. Proctor bought Edwin Knowles lease of the house last week and will devote its stage to "continuous" performances.

The company playing "The Girl From Chili' was engaged to give an entertain-ment recently at Atchison, Kan., and paid a stipulated sum for its work. The employer, who was running for office, then announced that admission would be free and arranged for political speeches between the acts. And yet folk smile at Kansas rustics!

"Arizona" really will get into New York next season. The story of the manner in which this play, a brilliant road success, was kept out of the metropolis until its managers were willing to surrender at in-terest in the production as an exchange for time, would astonish some people who profess to be wholly pleased with current theatrical conditions

Raymond Hitchcock, who was once at the Columbia Theatre with the Castle Square Opera Company, and who last was seen here in "Three Little Lambs," will star next year in a musical comedy writ-ten and bucked by himself. Mr. Hitchcock is a clever man and probably his but as a sort of managerial Pooh Bah will lead to success.

The justice who heard Katherine Grey's petition in the case of Katherine Grey va. Richard Mansfield has asked that the actress be more specific in her charges.